

STUDIO LIGHT

Incorporating THE ARISTO EAGLE
and THE ARTURA BULLETIN



A MAGAZINE of INFORMATION
for the PROFESSION



Published by THE EASTMAN KODAK
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JANUARY 1914

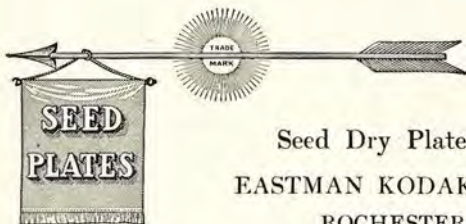
The Right Plate for Dark Days.

Seed Gilt Edge 30

The speed, latitude and uniformity of the Seed Gilt Edge 30 Plate insures its perfect adaptability to negative making conditions encountered during the winter months.

The light is weak—a fast plate is necessary. Its strength is variable—latitude is an essential quality. And uniformity is most desirable in a plate at all times.

Add to these qualities, extreme fineness of grain and a long scale of gradation, and you have ample reason for specifying Seed Gilt Edge 30 in your next plate order.



All dealers.

Seed Dry Plate Division,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

OUR POLICY

Our business was established on a quality basis.

It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Our American and foreign factories are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities. The man with a new photographic idea turns to Rochester for a market just as he turns to Washington for his letters patent.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In our thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

E. K. Co.



FROM AN ARTURA IRIS PRINT

*By Sara F. T. Price
(Of the Women's Federation)
Mt. Airy, Philadelphia, Pa.*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 5

JANUARY 1914

No. 11

THE AWARDS

KODAK ADVERTISING
COMPETITION

Philadelphia slow? Not at all.

Five out of the twelve prizes in the Kodak Advertising competition went to that city—fourteen hundred and fifty dollars in cash prizes.

Why?

The reason seems not far to seek. Philadelphia is interested. It furnished a tremendously large proportion of entries. A few clever photographers down there having taken prizes in the earlier of these competitions, their neighbors became interested and went after the perfectly good but by no means easy money. If as large a proportion of the best photographers in all the rest of the country would go into these competitions we would be obliged to engage our judges by the year.

As a result of this competition we have some wonderfully clever photographic illustrations. Late in the winter we shall publish

some of these in a portfolio which we shall then be pleased to mail to any photographer who may ask for it.

This subject of photographic illustration is one that advertisers and publishers all over the country are very much interested in. There is going to be good money in it for those photographers who are also interested to the extent of taking hold of it vitally—who will make good photographs that tell a story.

THE AWARDS

GRAND PRIZE CLASS

- | | |
|---|----------|
| 1st—W. Shewell Ellis, Philadelphia | \$500.00 |
| 2nd—E. Donald Roberts, Detroit, Mich. | 400.00 |

CLASS A

- | | |
|--|--------|
| 1st—Geo. J. Botto, New York City | 500.00 |
| 2nd—Chas. Luedecke, W. Philadelphia | 400.00 |
| 3rd—Miss Belle Johnson, Monroe City, Mo. | 250.00 |
| 4th—Clifford Norton, Cleveland, Ohio | 150.00 |
| 5th—J. A. Glenn, Albany, N. Y. | 100.00 |

CLASS B

1st—Albert F. Snyder, Philadelphia	\$300.00
2nd—Milton F. Gentsch, Philadelphia	200.00
3rd—Jas. L. Cornwell, Dayton, Ohio	100.00
4th—Geo. H. Seip, Philadelphia	50.00
5th—Hobart V. Roberts, Utica, N. Y.	50.00

THE JUDGES

Manly W. Tyree, President, Photographers' Association of America, Raleigh, N. C.

Dudley Hoyt, Photographer, New York City.

C. C. Vernam, Adv. Mgr. Street & Smith Publications, New York City.

O. C. Harn, Adv. Mgr. National Lead Co., New York City.

W. R. Hine, Vice-Pres. and Gen. Mgr. Frank Seaman, Inc., New York City.



IT PAYS

Home portraiture is a natural and logical development of studio portraiture, not as a side line but as an integral part of the portrait photographer's business.

Some photographers may think there are good reasons for discouraging the making of portraits in the home, but not the photographer who has had a demand for and has made himself proficient in this branch of work.

When a customer wants a home portrait it is better policy to give him what he wants, and take your profit, than to try to convince him he doesn't want it, and lose

a customer. And if someone else is going to create a desire for home portraiture and get the business, why not lock the door of the stable before the horse is stolen?

There is no reason why any photographer should object to going into a home to photograph what cannot be brought to the studio.

A few years ago conditions were different. Thirty-five years ago home portraiture would have been practically impossible. But to-day it is most reasonable.

The growth and prosperity of the American people has naturally been followed by the development of the artistic taste of the individual. And nowhere is this taste so evident nor so highly cultivated as in the homes of the well to do.

It is natural then that the background of the home reflects a certain individuality of its occupant that makes a home portrait exceptionally pleasing.

And if a woman prefers the surroundings of her own home to the artificiality of painted backgrounds, why not give her home portraits?

You can make them. Not as successfully at first as you make portraits in your studio, but each sitting adds to your fund of experience and increases your efficiency as a home photographer.

Eastman Portrait Films will be found your greatest help in this work, not alone for their conve-



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nience and light weight but for their exceptional speed and non-halation properties.

The average home offers problems in lighting which make their non-halation qualities essential. And the results which prominent home portrait photographers are securing every day under the most trying light conditions are nothing short of marvelous.

If you imagine home portraiture to be impractical you have not had evidence of the speed and quality of Eastman Portrait Films. You are accustomed to studio conditions and plate results. Home portraiture and Portrait Films will explode some of your pet theories — will prove that the combination of film qualities do overcome those very difficulties which often serve to make such work impractical and unsatisfactory without films.

We would not feel so sure of our ground had we not the support of home portrait workers all over the country — had we not seen actual results that were even beyond our own expectations. One prominent home portraitist says "the film results are always better than we could hope for," and that will be your experience when you have tried them.

Studio conditions do not tax their capabilities to such an extent as home portraiture, but their quality and convenience recommend them for studio work as well.

It is to your interest to familiarize yourself with what others are doing in home portraiture and with the material that is especially adapted to such work. The Eastman Portrait Film Booklet may be had from your dealer. Send for your copy to-day.



GOOD NEWS FOR COPYRIGHT LEAGUE MEMBERS

Arrangements have been concluded this week whereby Mr. Benno Lewinson has been retained by the year as General Counsel for the League.

This means that all members of the Photographers' Copyright League requiring advice in copyright matters will receive same by communicating with him or by consulting him at his office. It also means that whenever a suit is necessary to protect their rights he will represent them and fight their battles in court. For these benefits no outlay is required on the part of the member. Mr. Lewinson (whose address is 119 Nassau St., N. Y.) has been a member of the New York Bar since 1877, was elected Vice-President of the New York Law Institute in 1899, was one of the Trustees of the College of the City of New York in 1907-8 and is one of the Directors of the New York County Lawyers' Association. He has had an ex-

The story of every child is a story of growth and change—

A change too gradual and subtle for even the watchful eye of a mother to detect, or for memory to recall.

Only in pictures can the story be told, and a record of the childish features and expressions kept for all time.

A good photograph now and then, will mean everything to you—and to them, in after years.



There's a photographer in your town.
Eastman Kodak Company, Rochester, N. Y.

tended experience as Referee and as Condemnation Commissioner, but his specialty has been Copyright and Trade-mark practice, in which he has achieved much success.

To the many photographers who have delayed joining the Copyright League because it had no Legal Department, I say:

Delay no longer, but send in your application with dues, to Secretary Wm. H. Rau, 238 South Camac St., Philadelphia, Pa., at once. The dues remain \$1.00 a year, as before.

(Signed) B. J. FALK,
President.



OUR ILLUSTRATIONS

While the studio of a photographer must always be looked upon as a place of business it is not necessary that it should be located in the retail shop district or bear the other marks of commercialism which are necessary to the display and sale of ordinary merchandise.

While it may require a little more advertising to establish a studio in a residence section, the advantages are apparent when we step into such a studio as that of Sara F. T. Price, Mount Airy, Philadelphia.

Within this home studio is a general feeling of comfort, an air of sociability reflected from the

personality of the owner. And in this congenial atmosphere all the usual discomforts of being photographed are overcome. The woman or child, especially, is placed at ease in the big home, and it is in the photographing of women and children that Mrs. Price is doing her most interesting work.

She attributes her success to the best of professional instruction and the use of only the best materials. Etching Black and Etching Sepia Platinum are her only printing mediums, our illustrations being made from Artura prints because of their greater suitability for purposes of reproduction.

Mrs. Price has received the recognition of the women of her profession, having been given the office of Secretary-Treasurer of the Women's Federation of the Photographers Association of America.

The Women's Federation is gathering into its ranks the foremost women photographers of the nation and is offering to them the rare advantages of a traveling exhibition of the best work of women of the profession.

We feel especially privileged in offering our readers examples of the work of Sara F. T. Price, Secretary-Treasurer of the Women's Federation.





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ELIMINATE DANGER

The more sensitive the plate emulsion, or as we are accustomed to say, the greater the speed of the plate, the greater must be the precautions taken to protect it from light fog.

How safe is your dark room light?

Just how sensitive must a plate be before your light begins to fog it during development?

Seed Gilt Edge 30 Plates and Eastman Portrait Films have exceptional speed. In fact are so sensitive that we know of cases where a dark-room light that was safe enough for an ordinary plate produced fog during development of Seed 30 Plates and Portrait Films.

The only way to get the benefit of speed in a plate or film emulsion is to be sure the degrading influence of fog is eliminated.

If the emulsion is sensitive enough to produce a good negative with very little exposure, it will also yield a badly fogged negative with very little exposure to extraneous light.

Test your dark-room light with the plate which has the most speed. Cover half of a plate and allow it to stand in the light by which you develop, for the length of time required to develop. Then develop the test you have made in absolute darkness. If half of the plate is clear and half fogged your light is not safe.

The effect of a slight fog on a fast plate is to destroy a certain amount of the gradation. This leaves the negative soft and flat, lacking in the snap and brilliancy which the plate is capable of producing with proper exposure and development.

There is no question but what many photographers get this result without knowing the cause. Many times the plate is blamed but as often it is the paper that is condemned for not yielding snappy prints.

Look for the trouble first of all. Learn whether your negatives are as clear and brilliant as they should be. If they are not, examine your developing light, and make it safe.

Much of the fog from a dark-room light is due to the examination of the plate too often and too close to the light. This is unnecessary, and since it is so detrimental to the quality of the negative the habit should be broken.

Reversal of the image, which gives you a positive, is also caused by examining the negative by unsafe light during development. You have developed part of the image and in holding the negative to the light that image is printed on the unexposed silver back of it. The result is a partial positive.

Examine and test your developing light.





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THE GLAD NEW YEAR

BY THE OFFICE BOY

I seen in a fambly paper wot ma taiks for 25 centz a yere, a advertizment for a Korrespondentz Kourse in How 2 B yure oan shoomaiker inkludin a chappter on how 2 tan yure oan hide.

I ast the Boss didden he think that wood B a good thing 4 me to taik up nitze insted ov waistin mi sustenantz in rioutouz livin, an he sed he thot the speshul chappter I mentuned mite B 2 mi advantige B kaus he felt that that part ov mi erley edukattion had bin kneglected.

He sed if I kood lokate a kourse in "How 2 Improve Each Shinin Hour from ate 2 six in the Pitcher Bizness" that he wood gladly pay the 2ition 4 me.

The Boss says that lotz ov fellers iz willin 2 studdy but are injoodicous in selectin there kurriculum.

I went 2 a party Chrismus nite, an the nex day knot phelin wel I thot I wood maik sum New Yeres resolutions so az 2 hav em reddy when New Yeres kaim.

2 refresh mi memmory I got oute the set I maid the yere B4, an when I looked em oaver I knoted that I had busted awl of em.

The Boss says itz eezy to maik good resolutions when yure sufferin' from indigeztion but they are hard 2 kepe when yure tung

ain't koted an yure pultz is 72.

I ast the Boss wuzzent it a good thing to maik good rezzolutions, an he sed yep, only it wuz better 2 maik em an taik em in hommypathec doses, 1 at a time az kneeded. The Boss says tacklin a hole flock ov knew and perfekly good rezzolutions is apt 2 kaus stagnattion Bkaus you kant azzimilate em awl properly.

He sed however that I knede knot B afrade ov mixin up an takkin a few of em sutch az gettin down on time in the mornin, changin my koller at leste bi-wekly, an keepin mi shoos shined.

The Boss says that anny feller that kood kepe awl the rezzolutions a feller usually rezzolutes, koodent B lived with az he wood B 2 good 2 B true.

I ast the Boss woodent he like me 2 b withoute a falt, an he sed nope, that he koodent stand the glare frum so mutch shinin goodness, but I gess he kneedent wurry.

Me an the Reception Room girls sister haz had annother fallin oute. I taik notis howevver that she diddent rock the bote untill affter Chrismus. I gess its B kaus that grocery Delivery boy got a doller more raze than me.

The Boss knoticed that I wuz diskonsolait, an' when I tole him he sed she wuz a good finantzeer Bkaus she dident start no fuss B 4 the divvydent wuz Dklared.



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The Boss says the wize won's nevvver pinch the vine till the mellon iz ripe. I thot at first that I woud B-kum a woman hater but no woman hater kan suckseed in the pitcher bizness, so I gess I'll charg it up 2 expentz.

Me an the Boss haz gotta lot ov wurk 2 do this weke gettin reddy 4 spring bizness so I gess I'll hav 2 cloze an rettire or I won't here mi alarm klok, an that woud giv the Boss a chantz 2 inkwire aboute mi resolutionz.



MASK CHARTS

The popular Eastman Printing Mask Chart is now being made in 5 x 7 size as well as 8 x 10 and 11 x 14. The popularity of this chart is due to the accuracy with which a mask of any size may be cut at a moment's notice without resort to measurement.

The measurements are all on the mask. Determine the size of opening wanted, cut to the lines of the chart and the opening will be perfectly true. Your dealer has them.

THE PRICE

5 x 7	10 cents per doz.
8 x 10	15 " " "
11 x 14	30 " " "



MILES A. SEED

We regret to announce the death of Mr. M. A. Seed at his home in Pelham Heights, N. Y., December 4th, 1913.

It was while he was an operator in a St. Louis studio that Mr. Seed made his first experiments with dry plates in the basement of his home at Woodland, near St. Louis, Mo. The M. A. Seed Dry Plate Company was incorporated in 1883, the factory being built adjoining Mr. Seed's Woodland home.

The Seed business was acquired by the Eastman Company in 1902, Mr. Seed continuing with the

business for several years before retiring and taking up his residence in Pelham Heights, where he surrounded himself with the flowers which were his hobby and which had been so much a part of his life in the St. Louis suburban home.

During his entire business life as well as since his retirement Mr. Seed was consistently active in church and charity work and it was from a cold, contracted on a visit to his Bible Class in the army barracks at Fort Slocum, that his fatal illness developed.

Those who knew Mr. Seed and his business methods most intimately have only words of praise for his strong personal character and business integrity.



AFTER TREATMENT OF NEGATIVES

How can I improve my work for the coming year? This is one of the questions every man should ask himself occasionally and endeavor to answer.

Personally I don't believe in waiting for the beginning of a new year to make resolutions. Improve your work at every opportunity. Make negatives as good as you know how to make to begin with, and learn to judge the quality of your results in the dark room.

It should not be necessary for you to have a proof from a neg-

ative to learn of its defects. If the highlights are blocked or the shadows veiled you should be able to detect these faults and correct them in the dark room. It saves time and unnecessary trouble. It also means that the negative gets favorable treatment which might be neglected after it has been proofed.

It is probably safe to say the majority of good darkroom workers have a reducer within easy reach for the after treatment of negatives, either Farmer's Reducer or acidified Potassium Permanganate.

The time for either general or local reduction of a negative is after it has been fixed and washed and before it has been dried. Of course it may be treated afterwards, but not so advantageously.

The method of treatment depends entirely upon the character of the negative. The two reducers mentioned above modify the gradations of the negative by acting to a greater degree at one end of the scale than the other.

The Farmer's Reducer acts more on the shadows of the negative than on the highlights. A moderate reduction of the highlights may be accompanied by a complete loss of detail in the shadows.

It will be seen that this is a valuable reducer for over-exposed, foggy or veiled negatives, since it clears the shadows



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and increases contrast as it reduces density.

<i>A</i> —Water	1 oz.
Red Prussiate of Potash	15 gr.
<i>B</i> —Water	32 oz.
Hypo	1 oz.

Add *A* to *B* and use either as a general or local reducer. Wash negatives thoroughly after reduction.

A ten per cent. solution of the Red Prussiate may be made and kept for an indefinite time. It should only be added to the Hypo when ready to use as the mixed solution deteriorates very rapidly.

The character of the result is not affected by the strength nor the proportion of Red Prussiate present. A weak solution acting for a long time produces the same result as a strong solution for a short time. The weak solution is advised because it is more under control.

The Permanganate Reducer begins its action at the opposite end of the gradation scale and is more suitable for reducing negatives having strong contrasts. It attacks the highlights first, but is fairly even in its action over the entire negative.

This is a very satisfactory reducer for local work where it is desired to secure detail in the highlights of draperies without destroying detail of the shadows.

Dissolve 45 grains of Permanganate of Potash in 16 ounces

of water that is as free as possible from organic matter.

For local reduction take one ounce of Permanganate solution and add one-half dram of concentrated Sulphuric Acid (sp. gr. 1.84) and dilute with one ounce of water.

Local reduction is usually accomplished by applying the solution with a tuft of cotton to the parts to be treated, dipping the negative in running water occasionally during the process. When sufficient reduction is secured the negative is rinsed and placed in a fresh Acid Fixing Bath for several minutes, then washed and dried.

These are probably the most satisfactory methods of reducing negatives, and as stated above are best used immediately after negatives have been fixed and thoroughly washed. Negatives that have been dried should be soaked for an hour before reduction is attempted, as it is necessary that the film be evenly soft.

Many of the most beautiful low toned drapery effects are secured in the dark room by local reduction, but care must be used in handling any reducing solution. It is better to practice on discarded negatives until you become proficient.

Negatives that have been discolored by old Pyro Developer or otherwise stained, can usually be entirely freed from stain by washing thoroughly, immersing



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from ten to fifteen seconds in the Permanganate Solution, without the Sulphuric Acid, then washing and placing in the Acid Fixing Bath until perfectly clear. Wash and dry in the usual way.



PRICE MAINTENANCE

It is the right and privilege of every photographer to maintain a fair price for his portraits. He may even ask an exorbitant price if he chooses, but unless his ability is unusual, such policy will turn business to his competitors.

The price at which he can sell his pictures depends upon his ability to make good work; his profits depend upon his business judgment, his economies in production and his ability as a business getter.

In the fact that he can make and maintain his own prices, the photographer is fortunate. Whether they be high, moderate or low they should be invariable.

The manufacturers of cereals, automobiles and safety razors are fighting for the privileges which the photographer already enjoys. They are not fighting for the privilege of having their prices all alike, but simply of having them maintained. One manufacturer of automobiles wants to maintain his price at \$5000, another at \$3000, another \$500. Their goods must be sold through the

retail merchant, while with the photographer, every sale is a personal transaction with the customer, who is to receive his impression of the quality and worth of the purchase direct from the man who produces the article.

The manufacturer desires to maintain the price of his goods because price cutting destroys its worth in the mind of the purchaser. And the merchant who wants to cut the price on a staple article of merchandise generally does so to attract trade and sell an inferior article at a greater profit.

A cut price on your work has a tendency to cheapen it, to create doubt and uncertainty in the mind of your customer as to its quality.

Price maintenance builds up business, creates confidence, offers opportunity for improvement in the product, commands the respect of customers and insures credit and business standing.

Price cutting destroys all these things to a greater or less extent and should be looked upon with suspicion and disfavor by every photographer who has a reputation to maintain.

Increase your prices as often as you choose, if you can at the same time increase the quality and individuality of your work in like proportion, but think twice—yes, three times, before you take a backward step which is doubly hard to regain.

If price maintenance did not

also mean quality maintenance, and if quality maintenance did not meet the approval of the public, the manufacturer would not strive to maintain his reputation for high quality products. And what is good for the manufacturer is equally good for you in your business.



SERVICE

More and more, as they see its advantages, manufacturers are finding it practical to offer and exploit a service in connection with the sale of their goods.

This service is the means used to create satisfaction in the goods sold. It is the interest which extends beyond the actual sale, which makes every purchaser a booster for the thing he has bought.

Automobile service keeps a machine in the pink of condition for a year and makes it and its owner the best advertisement the manufacturer can have. With the grocer, service probably means a call on the customer each morning for the day's order, with suggestions of the best things the market affords. With the photographic manufacturer, service usually means the employment of a force of demonstrators whose business it is to keep in touch with the photographers who use their papers and plates.

With us, service means even

more than maintaining a large force of competent demonstrators at the command of the photographer who buys our goods. It is a service which goes even beyond the interest in the goods themselves, is so broad that it takes an interest in the man and his business, regardless of whether he is using our goods or not.

Such is the service of the Eastman Professional School.

And while the goods exploited by this school are naturally confined to those of our own manufacture, this in no way detracts from the interest nor limits the benefit to any photographer.

Its teachings are on such broad lines and cover such a multitude of subjects that the service is more to the man and his business than to the goods he uses. It is a service to photography and photographers in general. And it is to have even a broader scope, more varied and interesting features for the coming year than it has had in the past.

However, Eastman service does not end when it has done what it can to make the photographer more proficient in his work, when it has tried to teach him easier and more profitable ways of working, when it has offered suggestions for the improvement of his work and his business. It goes beyond the photographer himself to the public in an effort to create a greater demand for photographs.

And it has been successful.

Thousands of dollars' worth of advertising in the best and most popular magazines have told millions of readers why they should go to *the photographer in their town* to be photographed.

And they have gone.

Not all of them to be sure, but the advertising has increased business for photographers everywhere.

There has been no string to this advertising. Our business has only received its share in the prosperity from customers, using our goods, who have received their share in the additional business the advertising has created.

We know this advertising service has been successful and have arranged to continue it for the coming year.

The number of letters we receive from time to time expressing appreciation of our efforts to make this little magazine helpful, almost tempts us to include *STUDIO LIGHT* in the service list, but we refrain. We shall, however, continue to tell of the good things we have to offer, and shall, in other ways, endeavor to make *STUDIO LIGHT* well worth the time it will take you to read its pages and study its illustrations.

We cordially invite every photographer to get all of the good of the Eastman Service during the coming year. Our demonstrators are anxious to help you. The Eastman Professional School

will have many new ideas to offer you. We urge you to connect up with our advertising and get the business it will surely bring.



EASTMAN SAFETY ENVELOPES

As there has been considerable demand for these fire-proof filing envelopes in addition to the three supplied with each dozen Eastman Portrait Films, we will furnish same in the sizes and at the prices quoted below.

These envelopes are made of non-inflamable paper and are suitably printed for filing negatives in the usual way. Order from your dealer.

THE PRICE

5 x 7	\$1.25 per 100
6½ x 8½	1.50 " 100
8 x 10	1.75 " 100
11 x 14	2.50 " 100



Make yourself familiar
with the quality and
convenience of

Eastman
Portrait Film

THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



A portrait sent to the absent ones now and then, binds the friendships of youth, bridges distance and knits closer the ties of family and kinsfolk.

Our fast lenses, modern methods and equipment, prompt attention and courtesy to patrons have made sitting for photographs a real pleasure.

Our prices are consistent with the high quality of our work.

Make an appointment to-day

THE PYRO STUDIO



Port. No. 22, Price 30 cents

PORTRAIT SERIES OF CUTS FOR NEWSPAPER ADVERTISING

"There's a photographer in your town"

This series of cuts is offered the photographer that he may use our copy with suitable illustrations for newspaper advertising.

The conditions governing our offer of these cuts are given on page 23. No orders are booked in advance and no cuts furnished until they appear on this page.

Port. No. 22 is the illustration for our ad, "The story of every child is a story of growth and change—." The copy will be found on page 7.

This ad will appear as full pages in the January number of *Everybody's* and *McClure's* and the February number of the *Cosmopolitan*, which is issued January 20th.

The same copy will appear as quarter pages in the February *Ladies' Home Journal*, *Woman's Home Companion* and *Saturday Evening Post*.

Connect up with this publicity—make use of our ad cut service for your local advertising.

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1914



Philadelphia, Pa.	January 20, 21, 22
Pittsburg, Pa.	January 27, 28, 29
New York, N. Y.	February 3, 4, 5
Boston, Mass.	February 10, 11, 12
Montreal, Que.	February 17, 18, 19
Toronto, Ont.	February 24, 25, 26



In the busy holiday season, make sure
your prints are safe—use a



Rounds Print Washer

Automatically keeps prints moving, eliminates Hypo in less than twenty minutes.

Place washer in sink, slip hose on tap, turn on the water, and you can be sure the prints will be properly washed.

Made in two sizes. Capacity of

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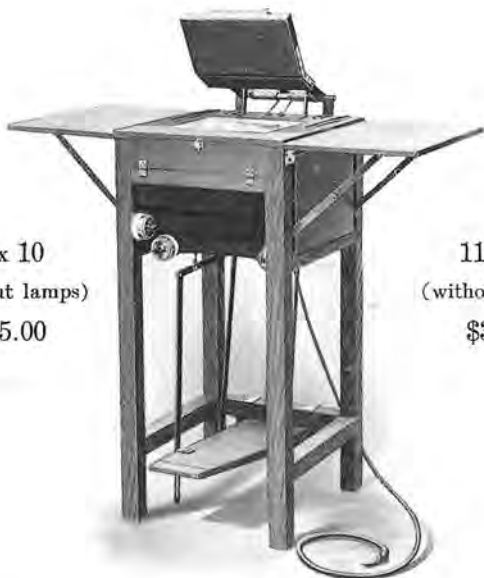
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